

WHUS Magazine
January 1999
Free

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WHUS



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The following pages do not necessarily reflect the thoughts and opinions of the Staff, licensee or management of WHUS.

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The "power" of WHUS

The radio, the television, and pretty much the world at large, used to be all fine and good back in the "good old days", when I didn't know any better. Though I'm a bit ashamed to admit this, I actually enjoyed listening to the local Top 40 stations, or some rockin' rock, while reading my Spider-Man and Superman comic books, or watching horror movies and Cheers on television, eating troughs filled with various junk foods, living in my own idyllic little world. Hell, I was a kid; like 10 year olds should be so discriminating! It is a bit embarrassing, though, when I think about how my tastes and needs have changed, looking back on what I used to think was the epitome of their respective genres.

Unless a person is dead-set on staying exactly the same, these sorts of changes are inevitable. The older one becomes, the greater the number of available opportunities, and the greater the number of choices one has. I count myself extremely lucky to have been around the people that I knew, people that were able to show me things that I never would have discovered on my own. It certainly isn't a matter of one thing being better

than another, but simply a matter of being informed of these other options, and making an educated choice - there is nothing worse than having to settle for something less than you want, and thinking that what you've settled for is all that there is.

So, what does this have to do with WHUS? Well, frankly, just about everything. There's this idea that seems to have permeated the general populace that the only voices that exist are the loudest voices. This is an obtuse way of stating that most people settle, or are forced to settle, for what they have, without being aware of any alternatives. For instance, there could be a brilliant scientific mind

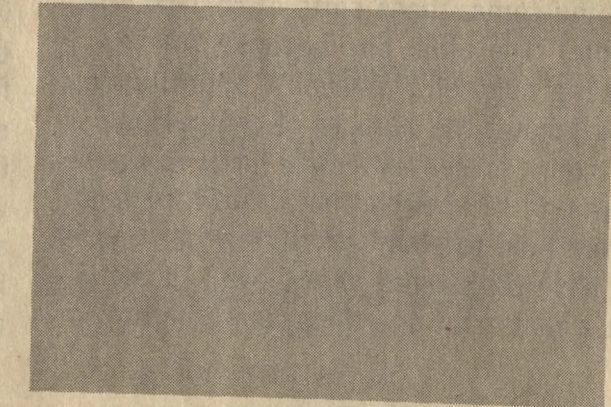
living in a secluded suburb that will never realize this because his, or her, life is so far removed from any avenues that would allow for this talent to be unearthed. There could be this wonderful artist that becomes stifled and uninspired because they're unable to see anything that reflects what they want to create. Maybe there are doctors not using the best techniques, or teachers not using the best books, or mechanics not using the best tools.

It is so important for alternatives to be available, for these options to be known. Now, mind you, the examples I'm using are a bit extreme, but it's not that hard to change the focus from these "very important" cases to the case of

In essence, it's all about you.

your average college student. College, of course, is an amazing, if not frightening, experience - all the diversity and expanse of the world at large crammed into a student body housed in an enclosed campus. While a lot of the experiences one has in college have to do with the physical, there are plenty of opportunities for one's mind to be expanded as well. And a college radio station could have plenty to do with that.

Just as there is more to television than sitcoms, or more to comic books than superheroes, there is much more to radio than just the mainstream, and the college radio station is the epitome of this diversity. Now, when thinking of a "college radio station", it's easy to simply fall into the stereotype of the lonely disc jockey playing all this strange music, whining about people not listening. But there's a lot more to the picture than that unfortunate image. Never mind the "college / indie music" thing - WHUS plays all sorts of music, from rap to freestyle to techno to folk to polka to world music, representing a grand expanse of cultures and styles. And, of course, there are shows devoted to political thought (from all angles possible), and cultural shows, and sports programming, and news, and just about everything possible. And, the best part - it isn't just some stranger's detached voice working to sell ad time. It's the people down the



In essence, it's all about you.

David Raposa

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The Liberal Media

I am sick and tired of the liberal media.

All day, every day, the press in this country acts as a platform for left-wing ideology. Good, solid conservative ideas just can't get a word in edgewise. Let's take a look at what's out there.

Jim Hightower rides the radio waves for four hours every day. On top of that he has his own television show, is the MC at various public charity fundraisers, and takes credit for the Progressive sweep of Congress in 1994. Meanwhile, radio show hosts such as Rush Limbaugh get kicked off of ABC due to "lack of listener interest" and have to rely on the Internet for brief commentaries with less-than-FM-quality sound.

Elsewhere on the radio dial we hear Delores Huerta, Cornel West, and Angela Davis. In the face of these media behemoths would the average American recognize the names of Oliver North, G. Gordon Liddy, or Bob Grant? Even Matthew "King of All Media" Rothschild half-seriously ran for the governorship of Wisconsin, and although he missed the nomination he was able to use his media profile to popularize several policy ideas that were adopted by the woman who

George King IV

eventually won that office.

Public television is loaded with liberal programming. The Newshour with Tom Lehrer hosts a redundant carousel of talking heads to comment on the day's events. Nearly all of these people are from the worlds of public advocacy and grassroots organizing. The "analysis" duo Malveaux and Clinton leave a lot to be desired. Bill Clinton is a very apologetic and deferential conservative, while Julianne Malveaux is a confident voice for the left who has even worked for the Commoner and Brown administrations. Noam Chomsky must have an open invitation to the Newshour, which he uses whenever he isn't on Nightline. Meanwhile, you can count on one hand the number of times Henry Kissinger has been a guest. Beyond that there's plenty of labor reporting on Main Street Week with Michael Albert and Ralph Nader's Money World and their ilk. Where is the programming from the private owner's perspective? PBS also gives a free ride to The Barsamian Group, which is nothing more than a soapbox for left-wing pontification. These people don't even raise their voices! When will it stop?

Crossfire is supposed to be a left-right debate program, but it gives us several representatives of the far-left and only nervous moderates to represent conservatism. Michael Parenti against Michael Kinsley? Barbara Ehrenreich against Geraldine Ferraro? Come on! You'd never see Pat Buchanan or Mona Charen in those "debates". And the Sunday morning talk shows are merely friendly chat platforms for environmentalists and equal rights crusaders. Could you imagine someone like David Brinkley taking over Michael Moore's chair? Not in this universe.

The major television network news shows are rife with liberal bias. Much of this comes from the nature of their ownership. ABC is owned by Greenpeace and the Rainbow Coalition, while CBS is owned by the AFL-CIO and NBC by the United Electrical Workers (so there goes any honest reporting of economic or workplace stories). And then there's Fox. Left-wing British reporter Laura Flanders became a U.S. citizen just so that she could start a TV network here. When it isn't airing feminist and egalitarian "entertainment" shows, Fox carries so-called news programming which covers corporate crime, academic lectures, and the "glories" of participatory economics.

Cable channels are also employee-owned and thus employee-biased. CNN won't rock the boat in its reporting of foreign affairs, since it wants a front seat at the next wave of disarmament negotiations. TV preachers Jesse Jackson and Daniel Berrigan

run the Christian Broadcasting Network, which disseminates liberal Christian views on human rights, foreign policy, and (most of all) economic "justice". Why doesn't the Christian Right have a TV network? Why are there channels for Islam, Judaism, Buddhism, and Native American religious practitioners? Even American Atheists have a regular show on the Freethought Network, while the Southern Baptists have to rely on a few public access channels here and there to get their word out.

Why is there Human Rights Television and a Labor Network when there is no Financial News Network or Corporate News and Business Channel? Liberals have even begun a cable channel called National Empowerment Television, which is available in all 48 states. NET is a 24-hour parade of progressive opinion and discussion. House Speaker Bernie Sanders makes regular appearances there. I doubt you'd ever see Newt Gingrich or Bob Dornan with a similar pulpit.

The world of publishing is equally slanted. It's unfair that Gore Vidal gets so much exposure while potentially great writers like William F. Buckley have to waste their talents on spy fiction, virtually unknown and unappreciated. Book publishers also select scholarly texts by ideology, pushing Howard Zinn while giving Charles Murray the brush-off.



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Increasing numbers of college daily newspapers are being written and edited by young liberals. They receive funding from liberal foundations and voluntarily-enacted student activity fees. And the students who write for these papers go on to pursue careers in journalism as well as politics. Where do you think NPR commentator Mumia Abu-Jamal started out? And with so many presses churning out so many different local newspapers in every city in America, you'd think that people would be overwhelmed. But most read at least two papers a day. Why can't we just save them the effort and allow one newspaper to buy out all the others in town? No, we can't let that happen. Norman Solomon tells us so in his weekly New York Times essays.

This goes to the heart of the matter. Much of the liberal bias in the media stems from the fact that most of these networks, magazines, and newspapers are employee-owned enterprises. Sure, they exist to provide information and entertainment to various publics - large and small - but they really exist to secure a living for their employee/owners. They make money with subscriptions, by raising public contributions, and by selling promotional space on their back pages or airtime after their shows. (They won't even have genuine advertising and they won't put it in the middle of the shows "because it interrupts the flow of conversation". They can't even run a business right!) Any profit is distributed among the employees, essentially buying their cooperation. True, some large corporations do use this space to sell their wares, but a lot of it is reserved for public advocacy groups and small businesses.

These media people have used their access to the public mind to mobilize electoral support for limitations on media cross-ownership. Even if someone had cash in-hand, they couldn't

buy a large number of newspapers or television stations to build a media empire that could deliver huge profits. The effect of this lack of concentration reduces central control and any chance of serious profitability. Meanwhile, it increases the availability of wild and unprofitable ideas, and encumbers what is produced with the need to satisfy "the public interest". As a result of this endless barrage of liberalism, the conservative point of view - with its orientation toward private profit - gets only a small audience.

I could go on, but it's too depressing. I'm sure you see my point, though. At least we have the Internet, which is free. And there's always public access television. But since the FCC set aside ten of these channels in each cable market, our message is likely to be swamped by theirs.

Oh, well. At least there's one good thing about the prevailing liberal atmosphere: it encourages people to stay informed but not spend too much time in front of the television or reading the papers. Maybe there are a few people out there who aren't completely taken in by the liberal

media. Maybe they're too busy playing in parks or hiking the trails to become completely brainwashed.

Maybe we should start putting up billboards in the national parks? We have to start somewhere.

George King is a conservative talk-show host and commentator on WHUS-FM, one of the last remaining privately-owned, for-profit radio stations in the country.

The Ronnie James Dio Interview

by Perilous Cheryl LeBeau

(Special thanks to Tapio for all his help.)

It's hard to imagine heavy metal music being around as long as it has. So long, in fact, it can now boast of having among it's brethren "elder statesmen" (if that's the right term for them).

These people have exerted great influence upon metal's musical history and some continue to perform and inspire. One of those who helped shape heavy metal is Ronnie James Dio.

Recognized for his work with three legendary bands (Rainbow, Black Sabbath, and DIO), he is especially known for his operatic voice and a gothic style still evident in certain strains of metal today.

Heavy metal had yet to have a name when Ronnie Dio was a member of Elf, the band that lead him to work with Deep Purple guitarist Ritchie Blackmore and later form Rainbow. After three albums, he soon joined forces with the Ozzy-less Black Sabbath and revived their sagging career. By the early 80s, Ronnie was ready to embark into his own group, DIO, which after eight albums (and a brief reunion stint with Black Sabbath in 1992), is still going strong. Besides fronting these great bands, he wrote or co-wrote all the songs, toured extensively, and even found time for many musical side projects as well. His latest accomplishment is a live double CD, his ninth album, "Inferno: Last In Live" (Mayhem Records).

Dio's musical history extends further back than heavy metal. Born in New Hampshire as Ronald Padovona and raised in Cortland, NY (just south of

Syracuse), he was given a trumpet at age five by his father. "My dad thought I needed some other education besides book learning,"

remembers Ronnie, "he wanted me to be a bit more well rounded." Ronnie had no idea what

instrument he would be playing, until he heard a trumpet on the radio and told his father, "Yeah, that one!" It was later, after rock and roll came around, that he thought it might had been a mistake. But he does credit his trumpet playing for giving him discipline he needed to pursue a career. He even had a scholarship to study at the famed Julliard School of Music, but turned it down to concentrate on his burgeoning rock interests.

Besides formal trumpet training, Ronnie is self-taught on other instruments including bass,

guitar, keyboards, and even the saxophone. The breath exercises from horn playing also strengthened another instrument he would soon learn to master; his voice. After performing with the trumpet through out much of his youth, he switched to bass and was given the task of singing by his bandmates. By the late fifties, Ronnie & The Red Caps released their first single, "Conquest," an instrumental featuring Dio on horn. By 1961, the band changed their name to Ronnie Dio & The Prophets (with Dio on bass) and did R&B covers such as Jesse Hill's "Ooh-Poo-Pah-Doo." Later in the band's career, their style leaned towards more pop and ballads such as "The Way of Love."

Ronnie credits the popularity of The Beatles with inspiring the band to start writing original

music, and by 1967, Dio formed a new band, The Electric Elves, whose name was changed to The Elves by 1969. By this time, the band started to develop the rock & roll, boogie-woogie style that Dio's later band, Elf, would be known for. But in 1969, the band was involved in a car accident killing one of it's members. After recuperating, the surviving musicians formed Elf.

Elf went on to record three albums during the early 70s, the self-titled "Elf," "L.A. 59," and "Trying To Burn The Sun" (the last two produced by Deep Purple's Roger Glover). It was through Glover that Ronnie met his future bandmate, Ritchie Blackmore. Blackmore was disillusioned with Deep Purple and looking to form another band. He approached Dio and asked to work with him. *Ritchie Blackmore's Rainbow* became the title of the first LP, and "Man On The Silver Mountain" their first hit. Rainbow toured extensively and went through a line-up change by the second LP, adding drummer the late Cozy Powell to the group. (Note: Powell died in a car accident a week before the interview for this article took place.)

Yet after several albums, Blackmore wanted to take a different musical direction, one Dio did not share. The two musicians split and went their different ways, but Ronnie is not angry or bitter about it. "He was never difficult to work with," comments Ronnie on Blackmore's legendary personality problems, "we were, musically, on the same path, and I respected his privacy...he doesn't like being leaped upon, and I realized it right away. This is a guy who gave me my first level of success, how can I say anything bad about him? He was

never an asshole to me."

At this time, Dio had thoughts about starting his own band. Then Ronnie met Tony Iommi of Black Sabbath in Los Angeles (at a club called The Rainbow, coincidentally). Iommi was going through his own difficulties, what with Sabbath's last two albums, "Technical Ecstasy" and "Never Say Die," bombing on the charts, and Ozzy Osbourne being more or less incapacitated.



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Dio was invited to meet Geezer Butler and Bill Ward, and the foursome clicked instantly.

"Children of The Sea" was the first song they wrote, which ended up on the first Dio-led Black Sabbath album, *Heaven And Hell*. According to Ronnie, this

was one of the greatest accomplishments in his career. "To be able to be part of resurrecting that band to where it deserved to be was just a real joy for me. And we did it all together, cause that's the way they are, they're great people."

Ronnie admits he has a tendency to "take the high road on everything," even when problems do arise in different situations. Dio's estrangement from Sabbath happened during the making of the live record, "Live Evil." Ronnie and Vinnie Appice (who had replaced Bill Ward) found themselves at odds with Butler and Iommi. They would not work with the other Sabs until 1992's underrated "Dehumanizer."

"I really, really loved being in that band, and [Dehumanizer] was

an opportunity to play again with the guys I cared so much about."

But again, egos were bruised and the Dio-led Black Sabbath (Mach II) broke up once more. At the end of the "Dehumanizer" tour, Black Sabbath was offered the opening slot for Ozzy Osbourne (!) in L.A. Dio naturally refused to do it. He continues, "I believe that not only was it wrong for us to open for Ozzy who had said enough bad things about all of us, but also, we were on our own. Why did we have to come in under that shadow? And I knew they were going to announce a reunion. I wasn't about to be there, killing myself to do a show for Black

Sabbath...when the announcement came that they were going to reform." Despite all that, Ronnie still thinks highly of his time with Sabbath and of the men he worked with.

Dio needn't worry about being out of work; he had his own group. After the first split from Black Sabbath, Ronnie James Dio formed DIO, the band. With Vinnie Appice on drums, and Jimmy Bain (from Rainbow) on bass, Dio later added Vivian Campbell on guitar, and Claude Schnell on keyboards (Bain and Dio played keyboards on the first album). The first DIO LP, "Holy Diver" went platinum in the U.S. Hit songs from the album include "Rainbow In The Dark" and the title track. The next two LPs, "The Last In Line" and "Sacred Heart," did equally well. Some of Dio's best known songs came out during this time: "We Rock," "Mystery," "The Last In Line," "Hungry For Heaven" (which was included on a movie soundtrack), and "Rock & Roll Children" are all favorites among fans.

One of the things Ronnie is known for is his flair for the dramatic. It's obvious that Dio, an avid reader of fantasy and sci-fi books,



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enjoys the spotlight and play-acting. DIO videos, "Rainbow In The Dark" and the especially campy "The Last In Line" were played in heavy rotation on MTV in the 80s and are the best remembered for their fantasy themes. DIO shows are known for their elaborate stage set-ups. Some of the biggest (and most expensive!) special effects were designed into the shows. The most famous featured Ronnie in battle with Denzil, the fire-breathing dragon from the "Sacred Heart" tour. Other records released were "Intermission" (a mini live EP), "Dream Evil," "Run With The Wolves," and the last Warner Bros. release, "Strange Highways."

During all the years with his own band as well as others, Ronnie has found time for other musical pursuits. During his time with Elf, he sang on a Roger Glover project, "The Butterfly Ball," a soundtrack for a British children's cartoon ("Yeah, I was a frog..." he deadpans). He also did guest vocals on a David Coverdale album, "Northwinds" and on a Christian LP (!!) by Kerry Livgren, guitarist for Kansas. In 1985, Dio put together "Hear 'N Aid", a heavy metal "We Are The World" record featuring some of the biggest names in metal, to help raise funds for famine relief in

Africa. In recent years, Ronnie has worked with an L.A. project called "Children Of The Night" to help run-away teens. And his last project involved helping Pat Boone (!!!) with *his* heavy metal CD "No More Mister Nice Guy."

In 1996, "Angry Machines" was released, and by this time, Ronnie (who still works with drummer Vinnie Appice) had gone through several guitarists including Craig Goldie and Rowen Robertson. He is now playing with Tracy G and is very pleased to be working with him: "He was just what I was looking for. He's just like Tony [Iommi], riffs everywhere and has a great

sound...really heavy, thinks heavy. He thinks a lot more modern, a lot more hard edge. A really great player and great person."

With the new release of the live CD, Ronnie is not ready to calm down and rest on his laurels. He recently finished recording a track for an Alice Cooper tribute album, "Welcome To My Nightmare" (Note: when is a DIO tribute CD coming out?). And he's already hard at work on new material for next year; a concept album where Ronnie plans to go back to the fantasy themed songs he had shied away from during his last two studio outings. "I'm my harshest critic," says Ronnie, "I always expect perfection from myself, therefore my goals are very high. When you're goals are always that high, you know you're going to be so angry with yourself if you don't please yourself, you do things correctly." And one of the things that pleases him most is pleasing his fans, "that gives me pleasure more than anything."

Saturday

2 am Requiem
The Industry Standard

5 am Frank Sumislaski and "O"
Johnny
International Polka Variety

8:00 am Dottie Tetrault
WHUS Presents Polka!

11 am Dave Estell
Freeform Funkified Filth

12:30 Free Thought
Nathan Phelps

2 pm Latino USA

2:30 pm Power Point

3 pm Joel Krutt
Pushing the Envelope

5 pm A Distant Shore
with Richard Sherman

5:30 pm Event Horizon
with J. Hughes

6 pm Radio Nation

7:00 pm Ramblin Burt Rand
Bluesline

9 pm Dave Carpenter
The Blues Bus

midnight Jessie Bennett
Songs that Possess the Soul

Sunday

6 am Dan Greider
Off the Beaten Track

9 am Thomas Henry
When the Melody's Right

10:30 am Lynn Moebus and Bill
Prenetta
On Broadway

noon pm Marcel
The Magic of Bluegrass

4 pm John Sloan
Acoustically Sound

7 pm Susan Forbes Hansen
The Sunday Night Folk Festival

11 pm The Hour of Slack

midnight Jay Duncan
Dead Sun Rising

whus 91.7 fm
UConn's SOUND ALTERNATIVE

Monday

Tuesday

Wednesday

Thursday

Friday

2 am

5 am

News & Public Affairs
7 am

8 am

One World Radio
10 am

12:55 pm

1 pm

3 pm

News & Public Affairs
5:00 and 5:30 pm

Focus on Jazz
6 pm

9 pm

Midnight

Drew
Underground Dance

Craig Ough
F-Lourine

This Way Out
and WINGS

Bobby A.
Double "A" Diner

Richard Segar
The Web

National Native News

Craig Ough
F-Lourine

Mike Murphy
Dreaming in the Afternoon

On the Air
and Pacifica News

Tony
The Jazz Mission

Dean Farrell
The Soul Express

Captain Lou Albino
The Captain Lou Albino Show

Mr. Foree
Free-Form

Friction
Undergroundz

Alternativradio

Nilda Araujo
Tribal Free

Karen Bard
One World R

National Native News

DJ Sunshine
Smooth Gro

Polyester Sp
The Make-Bee Ballrom

Health Sho
and Pacifica News

Steve Nester
Focus on Jazz

Ernie Adamo
Free-form

Big Thing
No Commitment Radio

Tammy
Risqué Radio

Joe Cavanagh
The Living Tradition

Between the Lines
and CounterSpin

Steeplejack
The Goldmine

John Murphy
One World Radio

National Native News

Lisa
Transcendent Ebullience

Sarah Morgenstein
Here there and Back Again

51 %
and Pacifica News

G-Funk
The Symphony Sid & G-Funk Show

G-Royce
Urban Stylz

Conspiracy
Urban Stylz

Jeff/Jay Consebido
Movement/Rugburns from Mattress

D-Rok
Urban Stylz

New Dimensions

Ita Kanter
Morning Classics

Steve Fithian
One World Radio

National Native News

Teryn
Freeform

Anne T.
At War with the World

Radio Cookbook
and Pacifica News

Mr. Konpa
Focus on Jazz

DJ Grape/Apathy
Heartbeat/Boombox from Boondocks

Nana
SuperChoons

Theo
Merciful Release

DJ Valy
Euro-Dance Show

Making Contact
and Second Opinion

Julie Cyr
Celtic Voyage

Manoj
Nada Brahma

National Native News

Matt Gorham
Brilliant Hygiene Livelihood

Perilous Cheryl
Rock 'n' Roll Radio

New Focus
and Pacifica News

Chris Sampson
Gravity and Chaos

Ragashanti
The Jamaican Ruffneck Ride

Eric
Positive Hardcore Reality



Mon. Midnight-2AM

Jay Duncan
Dead Sun Rising

Mon. 2-5AM

Drew
Underground dance- techno, house, ambient, electro, funky breaks and an occasional club classic. A wide range of imports and domestics featuring live sets and possible guest performances. Information on local events, too.

Mon. 5AM-8AM

Craig Ough
F-Lourine

Mon. 8-10AM

Bobby A.
Double "A" Diner (free form).

A mix of contemporary folk, jazz, world, country and good swingin' music for your drive time, the Double "A" diner is the place to stop. The music of Mose Allison is featured at around 8:35 during the segment known as the "Gospel According to Mose." For music that often defies categorization.

Mon. 10AM-1PM

Richard Segan
One World Radio.
For the answer to the question, "Are all things in the Universe connected?" tune in to Monday's One World Radio and find out for yourself. Music connects from culture to culture, and you'll get a positive feeling about all your relations around the globe. Make OWR part of your daily existence.

Mon. 1-3PM

Craig Ough
Witomps and bitties and tadlets. Music that pokes at your integrity.

Mon. 3-5PM

Mike Murphy
My show is Dreaming in

the Afternoon (indie pop, rock, and some techno). Take a fantastic ride through the wonderland of autumn where dreamy pop and spicy rock lift your senses out of your body.

Mon. 6-9PM

Tony
jazz.

Mon. 9PM-12AM

Dean Farrell
The Soul Express
'60's and '70's soul music, mostly stuff that you've either never heard before or else haven't heard in 20-35 years. (Yes, Otis Redding did make other records besides "Dock of the Bay"!)

Tues. 12-2AM

Visit The Soul Express online at <http://whusfm.squp.uconn.edu/soulexpress/index.html>
Cap'n Lou Albino
The Cap'n Lou Albino Show (independent hip-hop). The best new independent hip-hop with a good dose of old school stuff. I promise you only the finest hip-hop. If you don't like it you know where you can put it.

Tues. 2-5AM

Mr. Foree
free form.

Alternative-hard rock show and '80's metal requests, as well as classic progressive 12 minute songs. Basically, my show is rock n' roll cause that's what it's all about (and you thought it was hoky-pokey?). I'm sharing this slot with my father, who

would be doing a world rock show.

Tues. 5-7AM

Friction
The Underground Zoundz Show (hip-hop). Strictly underground/independent hip-hop. Fresh lyrics and bangin' beats. No hip-hop charlatans on rotation here! Get your blank tapes ready to record true hip-hop in its purest form.

Tues. 8-10AM

Nilda Araujo
Tribal Free (free form).
Eclectic music: opera to reggae, from rock to jazz, from folk to hip-hop, from classical to noise. Also, educational, social, and political issues that will be relevant along the way. Interviews covering the previous subjects as well as poetry readings or other cultural creations. The objective is to widen up the listener's perspective on the role of radio waves.

Tues. 10AM-12:55PM

Karen Bard
One World Radio (Women of the World). Your chance to dance to music from around the world. Women of the World, an hour of women's music, is featured every Tues. from 11AM until noon.

Tues. 1-3PM

D.J. Sunshine
smooth grooves.
Blinding the soul-less with rays of light and love. Spreading that love to the love-less, lonely and despaired. Giving Life to the lifeless. D.J. Sunshine can do all that. Yeah, yeah, keep on pushin'.

Tues. 3-5PM

Polyester Spice
The Make-Believe Ballroom (indie pop, rock lounge, chi-chi).
Decadance, lounge-pop, and assorted artificial flavors of rock. Or Teletubbyland meets Shibuya, Hello Kitty meets Kerouac.

Tues. 6-9PM

Steven Nester
jazz.
My show covers the best of what jazz was, the best of what jazz is, and the best of what jazz can be.

Tues. 9PM-12AM

Ernie Adamo
free form.
Musics from around the globe, "free-form" jazz and

"world music" genres. Special attention will be paid to "world" music from North Africa, Eastern Europe, Asia (gamelan, etc.) and Scandinavia. Free-form music from American as well as European "jazz" artists.

Wed. 12-2AM

Big Thing
No Commitment Radio (free form).
Pretend that nothing is wrong.

Wed. 2-5AM

Tam!/Tammy
Risque Radio.

Risque radio features risqué music selections from all genres that are very good- but yet, delightfully naughty. So tune in, sit back, and get ready for fun.

Wed. 5-7AM

Joseph Cavanagh
The Living Tradition (celtic).

A program of music, song and story from the celtic peoples featuring ancient melodies with a modern treatment, new tunes played in traditional style, and just about everything in between.

Wed. 8-10AM

Steeple Jack
free form.

Looking to impact your mood and impart a message (subtle and maybe not so subtle). A wide range of music...ska, folk, classic, rock, alternative, and beyond. The occasional guest and discussion topic serve to spice up the morning. "Listen religiously."

Wed. 10AM-12:55PM

John Murphy
One World Radio.
Spin the musical compass and explore cultural connections across the continents, mixing ancient traditions and modern technology. WHUS is still the only New England radio station presenting a daily international music mix format- and one of the focus areas on Wednesdays is the music of Latin America, especially Brasil. News, events listings, and interviews with local and touring musicians are featured.

Wed. 1-3PM

Lisa
Transcendent Ebullience.
Electronica, trip-hop, space-rock and the like progressing through universes without vexation.

Wed. 3-5PM

Sarah Morganstein

Here, There, and Back Again (indie/Brit pop). Think of sweet music from Across the Sea, Belle and Sebastian, Momus, and Morrissey. Think of U.S. bands Maybe Living Near your Sister, Shoestrings, Orange Cake Mix, The Ladybug Transistor. If you like these bands, well I care for them, too. That's why I'm here and I'll play them for you.

Wed. 6-9PM

G-funk
Symphony Sid and G-funk Jazz Show.

All the big band sounds of jazz you want to hear. From the 40's thru 60's - trios up to full jazz orchestras are always heard.

Wed. 9PM-12AM

G-Royce
urban styles.
Back in effect for the prime time. I'll be wreckin' on the 1 and 2 with old and new s@#! (strictly hip-hop, rap, R @ B). New joints include celebrity weather reports, contests, and live requests. Ya'll know how I do!!!

Thurs. 12AM-2AM

Conspiracy
Urban Stylz
Hip hop brought to you by Conspiracy, rap's hottest female DJ in the area.

Thurs. 2AM-5AM

Jay Consebido
Rugburns From the Mattress.

The place where lots of kickin', loud-bangin' loungin' shizhit goes on. From Ash to The Verve, I'll be playing the best music from across the pond (UK), and then some. So enjoy the view.

Thurs. 5AM-7AM

Jeff a.k.a. Auttie Smalls
The Movement.
Imagine a scrumtious, yummy little birthday cake, lovingly glazed over with smooth, creamy bee-bop jazz, and carefully decorated with Dixieland and New

Orleans swirlies and swing sachets. Now imagine little Billy sneaking in when you least expect it and shoving his chubby, dirty grease encrusted little digits deep into the cake's delicate innards, and shoving all the electronic goodies - the breakbeat, the drum and base, the trance, the yummy acid jazz and downtempo - into his dirt-bespecked, toothless little cess-pit of a mouth... got it?

Thurs. 8AM-10AM

Ita Kanter
Morning Classics.
The music called "Classical" includes some of the most well-known music in the world, and maybe you will discover that you already know a good part of it from hearing it "borrowed" for movies, plays, or commercials on tv or radio. Classical music world of today and announcements of good live and free programs on campus and nearby.

Thurs. 10AM-1PM

Steve Fithian
One World Radio.
A global mix of traditional and contemporary styles spanning from roots music to cross-cultured blends.

Thurs. 1PM-3PM

Teryn
jazz, Tom Waits, Bjork, etc.
Daring performers = distinct music.

Thurs. 3PM-5PM

Anne
At War With the World.
The best in hardcore taking all requests as well as metal ones. Playing local and non, sraight edge, old and new school, and any other kind. The most compete show list and the most recent releases. Frequent guests. Get drop-kicked without even entering the pit!

Thurs. 5:30PM-6PM

Prudence Sloane (Queen Prudence and her food court)
Radio Cookbook.
Join food educator and cooking school owner, Prudence Sloane. Radio cookbook is

all about food - covering food news, events, facts, stories, how-to, entertaining, recipes and more, including live call-in questions, discussions and interviews with "foodies."

Have any Ideas, stories, events, interesting food facts, cooking questions, etc.? Send to Radio Cookbook, WHUS Box U-8R, Storrs, CT 06269-3008 or e-mail

prudence.sloane@snet.net.

Thurs. 6PM-9PM

Mr. Konpa

Focus on Jazz

Latin jazz—Cuban and Afro-Cuban jazz—African and Caribbean style of jazz.

Thurs. 9PM-midnight

DJ Grape

Music from the Heartbeat Urban Stylez

My show is a Hip-Hop show. I play smooth R & B, Hardcore Rap, Old School, Reggae, and everything inbetween.

(alternating Thurs. 9PM-midnight with)

Apathy the Alien Tongue Boombox from the

Boondox is the HOTTEST underground Hip-Hop show the world has seen: from on-air interviews to live freestyle rhymes by up and coming artists, Apathy and the Demigodz guide you through the true meaning of the Hip-Hop culture from past to present.

Keep it locked!

Fri. Midnight-2AM

Nana.

SuperChoons

Extreme turntablism. A circular array of ultra high frequency electronic happenings. Happy Hardcore, Hard Trance, Rave and other sounds of beatitude. A must for the duophonic hedonist.

Fri. 2AM-5AM

Theo

Merciful Release

industrial/gothic

Banality of mundane existence dragging you down?

Reality fighting you tooth and nail? Revel in that pain.

Enjoy the exquisite agony of gothic rock and the technical brutality of Industrial music.

Would you like a cup of angst with your unhappy meal?

Fri. 5AM-7AM

DJ Valy

Euro-Dance Show

Dance and techno,

Trandance, live mixing, club vibes that move you.

Fri. 8AM-10AM

Julie Cyr

Celtic Voyage

Traditional and contemporary folk and rock music of Scotland, Ireland, and Wales, as well as music influenced by that region.

Fri. 10AM-1PM

Manoj

One World Radio

NADA BRAHMA—in classical Sanskrit, a proposition meaning the World is Sound. Guided by this timeless axiom of Hindu thought, Friday's edition of One World Radio offers a seamless blend of musical styles from around the globe.

Fri. 1PM-3PM

Matt Gorham

free-form

Brilliant Hygiene Livelihood

Spaced out drones, dissonant guitar noise, spooky electronic beats, incoherent fuzz-pop fragment, lo-fi acoustic balladry, and a whole lotta cabbage salad.

Fri. 3PM-5PM

Perilous Cheryl

Rock and Roll Radio

Guitar-oriented rock (Rockabilly, surf, garage, psychedelic, glitter, punk, heavy metal, grunge, and old fashioned rock and roll). Three chords and an attitude!

Fri. 6PM-9PM

Chris Sampson

Gravity and Chaos

A sacred and profane mix of cutting edge jazz, spoken word, and experimental. The last hour gets REALLY weird.

Fri. 9PM-Midnight

Ragashanti

reggae

The Caribbean Ruffneck Ride

A lively blend of reggae, calypso, and soca music. We'll be flowing with artists like Beenie Man, Bob Marley, Burning Spear, and many more Caribbean stars. So be prepared to feel irie and fling up yuh hips inna di Ruffnek Ride...zeeen!!...nuff respek!!

Sat. Midnight-2AM

Eric

Positive Hardcore Reality

Fist in the air, pile on, youth crew Hardcore comin' straight at ya. Including all styles, from the old school to the new. Also featuring lots of local band material and live performances.

Sat. 2AM-5AM

Requiem

The Industry Standard Show

Industrial/Metal type show with some other rock stuff thrown in. Possibly interviews and live music.

Sat. 5AM-8AM

Frank Sumislaski

International Polka Variety

While most associated with Poland, many countries have one form of Polka or another. Germans, Slovenians, Dutch, Czech, and the up and coming "Tex-Mex" all embrace Polkas included in the International Polka Variety.

(alternating Sat. 5AM-8AM with)

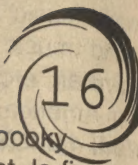
"O" Johnny

A variety of new and older releases of Polka music. Polka calendar of events in local areas, anniversary and birthday wishes, daily lotto numbers, and special guests.

Sat. 8AM-11AM

Dorothy Tetreault

Polka music! The latest releases, your favorite artists, live "on-air" interviews with Polka personalities, guest DJs. Flash back on some of the "Moldie Oldies." An upbeat format; dedications always wel-



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come!

Sat. 11AM-12:30PM

Dave Estell

free-form

Freeform Funkafide Filth—the name says it all.

Sat. 12:30PM-2PM

Nathan Phelps

free-form

Free Thought

Jason and Nathan will be bringing you the sweat, blood, and tears of the world from the very depths of our being. We are entirely dedicated to letting you express your thoughts in a free society. We'll pay the price.

Sat. 3PM-5PM

Joel Krutt

Pushing the Envelope

The best in avant—rock, jazz, classical, electronic ambient, along with a healthy dollop of classic and new "progressive rock" (ie: King Crimson, Porcupine Tree, Gong, etc.).

Sat. 5PM-5:30PM

Richard Sherman

Distant Shores

A local program hosted by Richard Sherman, reporting on local issues and events from a progressive and ecological perspective.

Sat. 5:30PM-6PM

J. Hughes

public affairs/talk

Event Horizon

A show about the future: implications of emerging Biotechnology and computing, telecommunications, and Astrophysics. Interviews with artists and authors, pundits and prophets, scientists and skeptics.

Sat. 7PM-9PM

Ramblin' Burt Rand

Blues/Blues-Rock

Bluesline

Southern Delta acoustic Blues. Features of the Women of Blues, Blues A-Z, local artists, new releases...You will enjoy the ride on the Bluesline.

Sat. 9PM-Midnight

Dave Carpenter

The Blues Bus

The best new and classic Blues, and your best

source for live blues concert information. Be sure to check out the Blues Bus Depot website at

<http://w3.nai.net/~davecarp>

Sun. Midnight-3AM

Jessie Bennett

free-form

Songs that Possess the Soul Analyze the love, death, and spirituality surrounding the world today through a stylistic melting pot of music.

Sun. 3AM-6AM

TBA

Sun. 6AM-9AM

Dan Grieder

classical

Off the Beaten Track

A classical music program that includes unfamiliar works, mostly of Renaissance and Baroque periods. Music for small ensembles as opposed to large symphony orchestras.

Sun. 9AM-10:30AM

Thomas Henry

American classics

When the Melody's Right

A trip back to the golden age of songwriting with Cole Porter, George Gershwin, and more. A time when melodies and lyrics were king. This show is a salute to the singers of those great songs, from then until now.

Sun. 10:30AM-NOON

Lynn Moebus and Bill

Prenetta

Broadway Show music

Music from the Broadway stage, including selections from both classical and contemporary shows. Also, ticket give-aways, information on local theater performances, as well as Broadway news.

Sun. Noon-4PM

Bluegrass Coyote

The newest and best of Bluegrass bands with news updates of the latest happenings in the Bluegrass world.

Sun. 4PM-7PM

John Sloan

Acoustically Sound

A refreshing alternative to

talk radio, or narrow formats like country, "light hits," or oldies. An eclectic mix of folk, blues, jazz, ambient, and country, together in a coherent manner.

Sun. 7PM-11PM

Susan Forbes Hansen

Sunday Night Folk Festival

Now in its 20th year, The Sunday Night Folk Festival continues to present in-studio performances, concert recordings, and a broad variety of recorded folk music. At 10PM, the Folk Calendar.

Sun. 11PM-Midnight

The Hour of Slack

Straight from Dallas, TX—cult capitol of the world—this media barrage is the radio ministry program of the Church of the SubGenius, featuring inspired rants, bull-dada, and high weirdness. Praise BOB!

THE 9TH WAVE, *Cruising For Mako* (9th Wave Productions). Mike Rosado, Jim Nichols and Mike Lewis may not be old enough to remember the early '60s heyday of surf rock, but that hasn't stopped the Storrs-based trio from creating one killer CD of surf instrumentals! These guys have internalized the classic sounds of Dick Dale, the Ventures and other seminal surf acts, and have come up with their own delightful cacophony of guitar-based rockers. I don't have a favorite track because all seven songs on the independently-released CD (all original tunes, by the way) are uniformly excellent.

Mike Rosado has told me that the 9th Wave plans to cut their second CD this fall. Here's hoping that it not only is as good as *Cruising For Mako* (if not better), but that they get a distribution deal so the 9th Wave can really get their fantastic sounds out there! DF

THE BRIAN SETZER ORCHESTRA, *The Dirty Boogie*. Brian Setzer's old band, the Stray Cats, were a healthy dose of rock 'n' roll during the soulless Reagan '80s. In the even less soulful (if that's possible!) '90s, Setzer leads a 16-piece band that has just released its third CD.

The Dirty Boogie is an inspired tapestry of rockabilly, swing, big band jazz, and old-time R&B. Setzer has recorded both original songs and remakes of early pop and rock hits like "Sleepwalk," "This Old House," and "Since I Don't Have You." He also includes a six-minute re-do of the Stray Cats' 1982 hit "Rock This Town" that accomplishes the seemingly

CD Reviews

by Dean Fiora

impossible: it outrocks the original! Other highlights include "This Cat's On A Hot Tin Roof," "Switchblade 327," "You're The Boss," and the none-too-subtle title song.

In an age of bombastic pop pukers, vomitous dreck from Nashville, alternative rock with corporate sponsorship, emasculated hip-hop beats, and jackhammer-in-the-ear techno, the Brian Setzer Orchestra is a welcome breath of fresh air. Keep on rockin', daddy-o! DF

THE FANTASTIC JOHNNY C, *Boogaloo Down Broadway* (j/g). In 1967, John Corley, a/k/a the Fantastic Johnny C, made both the pop and soul top ten with the funky "Boogaloo Down Broadway." Its success prompted Corley's label, Phil-L.A. Of Soul (say it slowly), to release an LP of the same name. To celebrate the album's 30th anniversary, Jamie/Guyden (Phil-L.A.'s parent label) has finally reissued it on CD.

Any serious fan of '60s Soul or '70s Funk should add *Boogaloo Down Broadway* to their collection. Even though it consists primarily of R&B covers, Corley holds his own on such classic foot-stompers as Robert Parker's "Barefootin'," Wilson Pickett's "Land Of A Thousand Dances," and Otis Redding's "Shout Bamalama." He also shows his gentle side on Percy Sledge's "Warm And Tender Love" and Ben E. King's "Stand By Me." Plus, the CD includes two bonus tracks: Corley's other top forty pop single, "Hitch It To The Horse," and the original B-side

of "Boogaloo Down Broadway," "Look What Love Can make You Do." (It even features the same instrumental track, fer chrissake! Still worth hearing, though.)

Jamie/Guyden has been slow to reissue its classic '50s and '60s sides. Thankfully, the Fantastic Johnny C has at least gotten his due with the *Boogaloo Down Broadway* CD. Now if j/g would only reissue some of its Duane Eddy and Barbara Lynn masters.... DF

WHUS TOP 30 of 1998 rock-techno-etc

1. Neutral Milk Hotel - In the Aeroplane, Over the Sea - MERGE
2. Sonic Youth - 1000 Leaves - DGC
3. Spinanes - Arches and Aisles - SUBPOP
4. Massive Attack - Mezzanine - VIRGIN
5. Calexico - The Blacklight - QUARTERSTICK
6. Cornelius - Fantasma - MATADOR
7. DJ Spooky - Riddem Warfare - OUTPOST
8. Jad & David Fair - Monster Songs... - KILL ROCK STARS
9. UI - Lifelike - SOUTHERN
10. Firewater - The Ponzi Scheme - JETSET
11. AIR - Moon Safari - WORK
12. Damon & Naomi - Playback Singers - SUBPOP
13. Fugazi - End Hits - DISCHORD
14. Velour 100 - Of Color Bright - TOOTH & NAIL
15. MU-ZIQ - Brace Yourself - ASTRALWERKS
16. Windy & Carl - Depths - KRANKY
17. Uzeda - Different Section Wires - TOUCH & GO
18. Solex - Solex vs. Hitmeister - MATADOR
19. Diamanda Galas - Medication and Prayer - ASPHODEL
20. Reverend Horton Heat - Space Heater - INTERSCOPE
21. Sick Bees - 7" - UP
22. Home - 13: Netherregions - JETSET
23. Catpower - Moon Pix - MATADOR
24. Tortoise - TNT - THRILL JOCKEY
25. Blonde Redhead - In an Expression... - TOUCH & GO
26. Richard Davies - Telegram - FLYDADDY
27. Stereolab - Aluminum Tunes - DRAG CITY
28. Le Mans - Entressemana - GRIMSEY
29. Quasi - Featuring Birds - UP
30. Prolapse - The Italian Flag - JETSET

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Nick Cave Doesn't Hate Us-Really!

A week after seeing Nick Cave & the Bad Seeds live, I am still recuperating from the excitement. The moment I walked into the Roxy nightclub in Boston on the night of Labor Day, I knew that I would be experiencing a dream. The opening band Come was just taking the stage as I walked into the perfectly dimmed atmosphere, strolling around to see if anyone I knew was there. I didn't see the person I was hoping to see in the massive two-story ballroom, so I quietly found a place on the left side of the floor to stand. Come played a good show, and Conway Savage of the Bad Seeds even came out to watch the ending. He looked quite stunning close up, but was a bit dazed. No one talked to him, but some quietly observed. As soon as Come's performance ended, Conway walked away onto the stage, and I could feel the excitement building. I stepped up onto the platform and found a spot equivalent to the third row, hoping that maybe I would be able to stay there this time. A few people squeezed by me trying to get to the front, but no one was rude enough to push like at most concerts. After about fifteen minutes, the moment arrived when the band would take the stage.

Nick and the boys walked out to a monstrous stream of applause. "Thank you," Nick said, looking better than ever in his charcoal suit, and I could tell that he was in a wonderful mood. He seemed in a wonderful mood at both shows. He didn't talk a lot, but he never talks much in other places either. He talked more in Boston for the tour opener than in New York City the next night. Before launching into "Stranger Than Kindness", he mentioned how "We used to have a girl in the band a long time ago. Her

name was Anita Lane and she actually wrote this next song." I giggled to myself remembering a few months back when there was a debate on Nick Cave's mailing list about whether or not Anita Lane qualified as a true Bad Seed. Most agreed afterwards that if Nick said she did, she did indeed! In Boston, after he said this, someone shouted "Blixa!", and Nick said, "Oh yeah, Blixa wrote it too." Most of the time when Nick talked, it was to thank the audience. He really thanked us a lot...for coming to the show, for clapping..."thank you, you're very kind." It didn't sound at all like the type of thank you someone would say just because they had to

either. He really was glad that we were all there supporting him, and he wanted to show that thanks. In Boston, he was saying how he finally found himself in America again and I couldn't hear what he said after that. Later he did mention that maybe he'll come back in another five years or so. I didn't sense any Lollapalooza bitterness in the comment either. In fact, I saw it as a promise...:) The other stuff Nick said was pretty funny. In Boston, a guy kept shouting "Thirsty Dog!" but Nick said, "We can't and won't play that song...it's bad! It's about something that happened to me on the way to church one day." The NYC show began with a girl walking up to the stage to give Nick a rose. To this he

said, "They say if you can make it here, you can make it anywhere", sending the audience into a fit of laughter and woos. Later that night, he messed up on "Into My Arms" right before he started singing and said, "Oh fuck, I have to start over..." or something like that. Then Blixa walked offstage after "Stagger Lee" and Nick was like, "Uh Blixa?" Mr. Bargeld did return for "Henry Lee" though.

Both nights, the audience really got into "Red Right Hand" and "From Her To Eternity", these being the most well known songs and all. In Boston, people were dancing and swaying, but not in a moshing type of manner. Contrary to other reports, I found the audience to be quite polite and fun loving. Only the one guy in back of me who refused to stop wooing very loudly into my ear annoyed me.

Another crowd favorite was "Stagger Lee". I have to confess that this was the one song I found to be a bit too out of my range on CD. Listening to songs about "a bad motherf*cker called Stagger Lee" who would "crawl over fifty good pussies just to get to one fatboy's a**hole" among other things is not normally my style. After seeing it live, I have a totally and completely different viewpoint of the song than I had before. It has often been considered to be a song that pokes fun at "gangsta rap". And the way Nick moved around on stage, doing that silly dance of his and singing the lyrics in his cool, nonchalant way just made me see that. He was waltzing around like he thinks he's "da bomb" and that's exactly what many of the rappers do. Nick's dancing during the song was just altogether funny, and the shooting scene was really

wild. Instead of having actual gun shots like on MURDER BALLADS, Nick used this voice reverb

thing and had all these loud, screeching, wild sounds coming out of the speakers. It was totally cool and the audience loved it. I'm really glad he did this song, so I could see how truly humorous it is.

Anyway, in NYC he followed it with "Henry Lee", a song in which a woman kills a man. It "seemed so fitting in its way" after the theme of the big bad man doing all the killing in "Stagger Lee".

"The Mercy Seat" and "The Weeping Song" were perhaps the two biggest highlights for me. "The Mercy Seat" unfolds the life of a repenting prisoner on death row in a chaotic yet confident appeal to God and willingness to die in this confidence. This and THE BOATMAN'S CALL were the key musical elements that helped me in my own struggle with Christianity due to the fact that they encouraged me to look at my faith again after a period of questioning it. Being able to hear this song loud and clear right there in front of me was just a totally amazing experience, especially in NYC. Warren's screaming violin added a chaotic yet peaceful touch to the ending. I hadn't even noticed that Blixa's guitar cut off during it causing him to get angry.

Contrary in a sense to "The Mercy Seat", "The Weeping Song" is a song, halfway humorous and halfway meant to portray the realism and struggle of everyday life. "This is the weeping song...the song in which to weep...while all the little children sleep...this is the weeping song...but I won't be a weeping long...no, I won't be a weeping long." Nick uses a somewhat satirical manner, with the duet between father and son (Blixa and Nick, respectively), in presenting a serious matter. Weeping, one of the most passionate and deep acts that a person can commit is sung about very flippantly. Yet it

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does the job of so accurately portraying the struggle of life. Sometimes life is a weeping song, but no matter how hard it gets, "we won't be weeping long". We'll always make it through. Just hearing the song and seeing the whole thing live really brought back a lot of feelings I've had in the past and helped me to see the present in comparison. The song has such a deep emotional appeal that is enhanced by its dramatic live delivery. And just as a side, I've always found the line which says, "Oh father, tell me are you weeping...your face it seems wet to touch" to be emotional anyway, despite the humorous way in which the song has sometimes been sung. During the show encores, there also were extremely wonderful renditions of a cover that Nick did a few times called "Plain Gold Ring". It seems Nick and the boys have been playing it more often lately. Each time, it gets better and better. In Boston, the violins raged throughout the song. It was perhaps one of the best Warren Ellis performances I've ever heard. Nick also dedicated the song "to my girlfriend". It had been rumored that he has a new girlfriend, but this really confirmed it. At the NYC show, he did thoroughly have a conversation with and kiss a blonde, though (but not during this song). She got to dance with him, too, during "Where the Wild Roses Grow", which was possibly the funniest moment of the night.

Since there is no current female in the band, Blixa has assumed the part of Eliza Day in the song, a part which, on MURDER BALLADS, was held by Australian pop star Kylie Minogue. Just thinking of the aggressiveness of Blixa's music outside of the Bad Seeds (such as Einstürzende Neubauten) makes me roll over in laughter when I hear him singing, "My trembling subsided in his sure embrace...he would be my first man and with a careful hand...he wiped up the tears that run down my face...They call me the Wild Rose." But nothing compares to the ending of the song where, in fact, the fatal kiss takes place. "I kissed her goodbye, said all beauty must die...and bent down and planted a rose between her teeth". After all the choruses, there was a kiss indeed. Nick gave the rose to Blixa and planted one right in the lips! In

Boston it was planned, but in NYC it appeared not to be, as the lights shut off unnaturally just when it took place. I sensed a bit of homophobia on the part of the crew. No, I'm kidding really. It was funny, though.

Lastly, I would just like to comment on the beauty of ALL of THE BOATMAN'S CALL songs live. They were just so elegant and bare, showing how deep Nick's struggle is for God and love. The stark honesty of songs like "Into My Arms" which featured a stripped down set with Nick on piano, fit in so perfectly with the atmosphere at the Beacon Theater in NYC. The audience remained seated the whole time in an almost reverent fashion. For all of the humorous moments in the shows, there were also these serious ones to even it out.

All in all, both shows were excellent. They really helped me to evaluate the music and my life more thoroughly than before. I only hope that I will get the chance to experience it again...in another five years or so. :)

Jessie Bennet

Spinanes

Spinanes, Lonesome Organist, Pacific Ocean
Friday, September 4, 1998

Middle East (downstairs), Cambridge, MA

Spinanes, Arches and Aisles, SUBPOP
(P.O. Box 20645, Seattle, WA 98102)

As we grow up, our favorite bands grow up with us. Or at least it's fun to imagine this speculation is true.

Rebecca Gates, of the Spinanes, worked at a graphic design company recently and has completed the elegant package design for the Spinanes' third album, Arches and Aisles.

Moving further along in the music industry, Rebecca has accomplished writing, mixing,

art directing, and producing, as well as performing vocals, guitar, piano, organ, mellotron, keyboards, and bass, on the new album. Scott Plout, former co-Spinane and drummer, left Rebecca.

She has done an innovative job of reassembling a group of new bandmates and successfully creating a lovely, fun new album. Arches and Aisles is full of more clever phrases, perfectly captured emotions, and continues to keep the pop catchy and the ballads beautiful.

Rebecca has joined up with John McEntire, of Tortoise and Sea and Cake, and Sam Prekop, of Sea and Cake, who perform and sing on the new album. The appropriation of railroad-sounding percussion and synthesized scales of "bleep"s and "bloop"s, send the Spinanes' sound on an inventive, melodic spin. This is a departure from old territory, in contrast to the debut, Manos, and the 1996 release, Strand, both of which are instrumented in traditional guitar-bass-drums format.

Performed live, with a keyboardist, bassist, and drummer, the transferal from recording to stage, went very well. Filling up song breaks with witty quips and quick anecdotes, Rebecca filled an hour of performance with high-energy music and humor. During the guitar solo on "Sucker's Trial," she jumped around a la Chuck Berry. In a 15 minute, impromptu solo,

she played a deconstructed version of "Hawaiian Baby" and "Slide Your Ass."

Other highlights were a kinetic rendition of "Spitfire," super-fun party version of "Kid in Candy," and "Noel, Jonah, & Me."

Lonesome Organist was a man who played accordion, drums, harmonica, organ, and guitar, which sounded like raucous circus music, most suitable for dogs' doing tricks. He played all of the instruments while he tap danced. L.O. was unarguably spirited and self-sufficient.

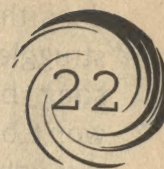
Pacific Ocean, featuring the drummer from Versus and the bassist of Alkaline, played lush, harmonious music, with an occasional pop song.

The chance to see the Spinanes was long awaited—four years!! It was an uplifting, memorable experience to see Rebecca Gates taking charge of her music and enjoying it.

Marisha Chinsky is Promotions Director at WHUS.

She enjoys Teletubbies, modern art, and chailattes.

Marisha can be heard on WHUS tuesdays 3-5pm with Capuccino Matt (until December 22).



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For Love

"Why do you do it?" Easily the most frequently asked question; with "... you do get paid, don't you?", running a distant second.

Apparently, that I do it at all, is more bewildering than that I would do it without remuneration.

I suppose it's as simple as this; I've always loved radio. Particularly, I've always loved different radio. In the 70s, I would often

stay up late with 'Powerline' being beamed in on the bedside radio... and I'm not even religious.* Still, the idea of a message

accompanying some cool rock and roll struck a resonant chord with me. What a concept! Radio as something more profound than

mere bandwidth cluttered with the latest top-40 hits! Somehow, the difference of this type of radio was simultaneously comforting

and intriguing (what else is out there?).

Twenty years later, sitting in a rented Autobianchi on a beach in Eilat, Israel, tuned to a Jordanian station, I would have the same

feeling. Despite the foreignness of the language, the cadence of the announcer's voice blended with the different production standards

to lend the sonic experience that same strange mix of familiarity and mystery.

When I moved to the area eight years ago, I'd only recently learned about non-commercial radio. When I heard the

announcement for the WHUS training class, I couldn't resist. And, for the last five years, I've been playing strange music (at various

times of the day), not because it's strange, but because I so strongly believe in the higher purpose of

or Money?

providing something entertaining

and stimulating, even if it's only for a small cross-section of the general public.

My conviction toward this belief has only strengthened with the recent 'evolution' of mainstream radio. As the ownership of

commercial radio stations has centralized and the money-making formula has been tweaked to provide the greatest profit, the content

has become more and more homogenized and diluted. The stark difference between what we play and what they play has become more and more disparate. The reasons for playing it have become more and more important.

So, we've hidden in our metaphorical ivory tower, more or less immune to the necessity of turning a profit, and beamed out our

own message. Sometimes inspiring. Sometimes offensive. Always different.

Recently, WHUS has made its first, tentative steps towards a less structured broadcast day. We have weighed many

considerations in our decision to experiment this way. Still, we've omitted an important part of the system; the audience. As the not-

too-recently-elected programming director, I will come to you all, in the next month or so, for consultation as to how this station can

best serve your needs, existing as it does "to meet the public interest, convenience, and necessity". Please don't misunderstand me,

WHUS will not pander to the lowest common denominator. Neither will it attempt to imitate what is already so...well represented...

in the frequencies above 92 MHz. What I seek to learn, as programming director, is how we can improve our sound, as it is perceived

by that portion of the public that already seeks us out for our difference.

As for remuneration, board members are offered the option to receive a small stipend in exchange for serving (it covers the phone bills). DJs are not paid.

As for why I do it at all, there's neither nobility nor hidden agenda nor self-aggrandizement involved; merely compulsion.

It's as simple as that; I have to.

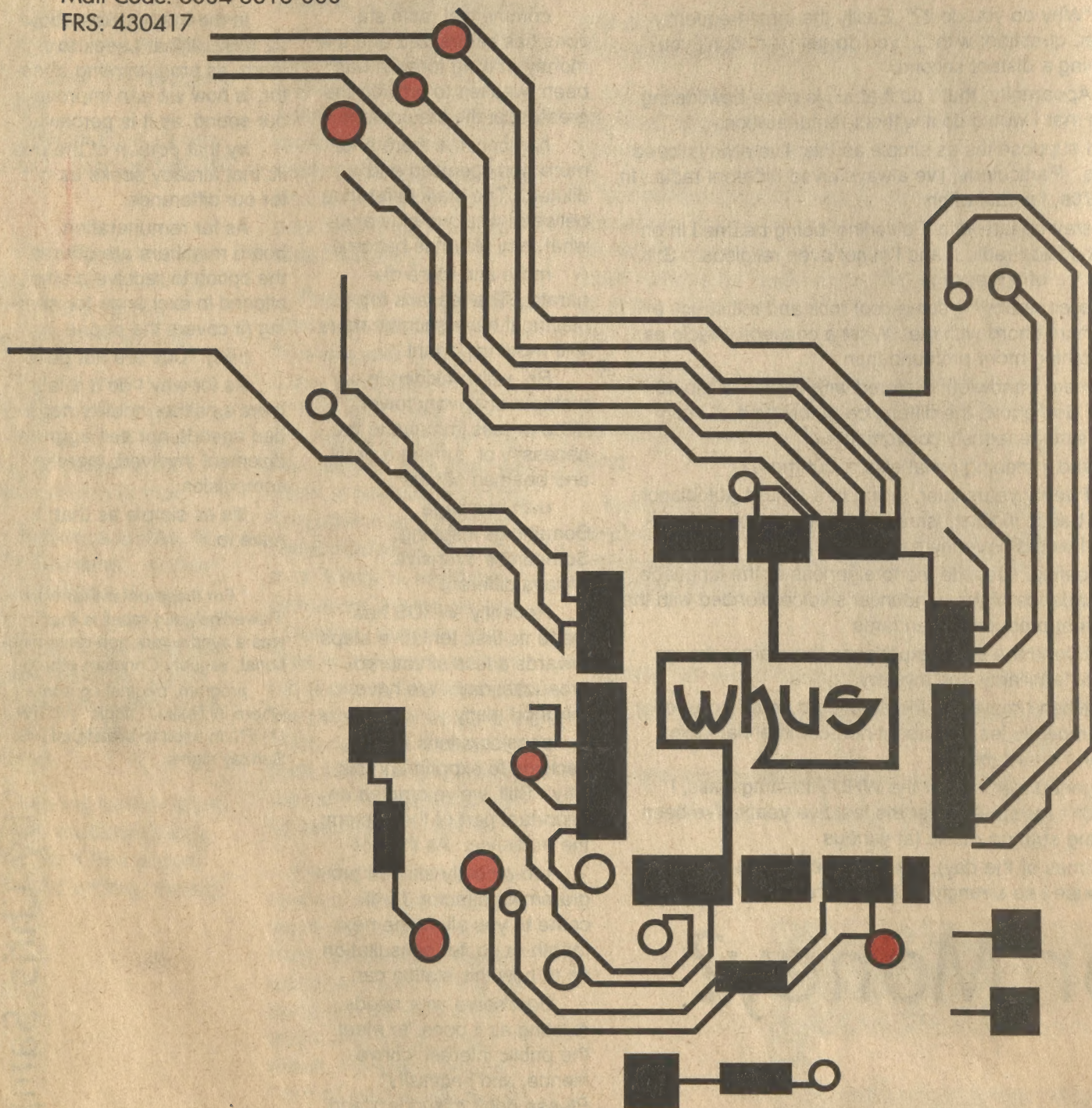
* For those unfamiliar with 'Powerline', all I recall is that it was a syndicated, non-denominational, vaguely Christian-ethos program, originating somewhere in Texas, I think. WNEW (?) FM in used to broadcast it on Sunday nights.

by Chris Sampson

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